



2005

## Sketch

Goldman, Jessica, Matthews, Laura, Koehnke, Tanya Adèle, Yael, b. h., Millard, Laura and Dando, Lauren

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ONTARIO  
COLLEGE  
OF ART &  
DESIGN

# SKETCH

SPRING 2005

A Publication for the Alumni, Students, Faculty  
and Staff of Ontario College of Art & Design

REFLECTION AND ANTICIPATION





# SKETCH

COVER  
PRESIDENT RON SHUEBROOK  
PHOTO BY GEORGE WHITESIDE

Ontario College of Art & Design is Canada's oldest and largest university for art and design. Its mission is to challenge each student to find a unique voice within a vibrant and creative environment, prepare graduates to excel as cultural contributors in Canada and beyond, and champion the vital role of art and design in society.

*Sketch* magazine is published twice a year by the Ontario College of Art & Design for alumni, friends, faculty, staff and students.

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A Publication for the Alumni, Students, Faculty and Staff of Ontario College of Art & Design

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Nick and Sheila Pye

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### FROM THE PRESIDENT

In my final note to *Sketch* readers as the President of Ontario College of Art & Design (OCAD), I want to share my excitement about the future of post-secondary art and design education in Ontario and, in particular, about OCAD's future.

As I write, we anxiously await the 2005 budget from the Government of Ontario. Funding allocations to post-secondary education will largely determine the degree to which the recommendations of the Rae Commission are adopted. Overall, the Commission followed an extremely thorough process, and the results were heartening. At the core of the final review is the commitment to a strong system of public access. This principle has been at the heart of Ontario's education sector and is one that Ontarians must continue to hold dear.

Public education opened critical doors for me as a young artist, as it did for countless others. No society can be progressive and productive without ensuring that lack of economic means bars no "willing and able" student from education.

I am also heartened by the recommendation recognizing that a policy framework must support a differentiated educational system that allows our institutions to develop their own distinct strengths in accordance with their particular missions. OCAD faces many resource challenges because of the specific requirements and necessary costs of providing a high-quality studio-based education. We are all hopeful that the Rae Commission has now opened up possibilities for dialogue and solutions for funding differentials.

Art and design education has an important place in the educational sector. Graduates of our programs greatly improve the quality of life enjoyed by all citizens. Through their professional practice, OCAD graduates enrich our culture and add value to the economy and our everyday experience. In advancing as a post-industrial society, we will especially need to develop students' conceptual and critical-thinking skills—skills fundamental to education in art and design.

I have been honoured to hold the position of President over the past five years. I wish Sara Diamond and my colleagues all good fortune in OCAD's next phase of growth. I also look forward to assisting in any way that I can.

—RON SHUEBROOK



## ON CAMPUS

### A RESIDENCY CERTAIN TO INSPIRE

This summer, OCAD will partner with the Association of Canadian Institutes of Art & Design (ACIAD) in establishing the first-ever collaborative residency in media and visual arts. This residency, running for seven weeks at the Banff Centre, is spearheaded by Laura Millard, OCAD Chair, Drawing & Painting, and AICAD's first co-ordinator. The program will bring together some of the best emerging artists and curators from OCAD, the Alberta College of Art and Design and the Emily Carr Institute of Art and Design to the Banff Centre in an annual summer residency.

Three graduating students and one faculty member from each institution, along with two internationally known visiting artists, will take up residence from July 18 to September 3. The Banff Centre offers a dynamic interdisciplinary environment that will advance their professional arts practices,

expand and develop their skills and allow them to engage in cultural research and experimentation on an international level.

The students, chosen by jury, are awarded a \$7,000 scholarship for the cost of personal studio space with access to Banff facilities and technical support in print media, sculpture, photography, painting, ceramics and interactive media. They will also receive an additional \$1,000 towards travel and materials. These scholarships are generously provided by the Barford Family Fund.

The OCAD students selected to go are Jihee Min, Sculpture/Installation; Emmy Skensved, Drawing & Painting; and Nighthawk Bain, Sculpture/Installation. Rae Johnson, Drawing & Painting Associate Professor, will attend as OCAD's faculty representative.

**SARA DIAMOND,  
PRESIDENT-TO-BE:  
'ARTICULATE AND  
POWERFUL AND  
SOMETIMES  
CONTROVERSIAL'**

On July 1, 2005, OCAD will welcome Sara Diamond as its new President. In his announcement of the appointment on March 2, Board Chair Colin Graham spoke of the College's "aspiration and determination to be a world-leading centre for graduate research and advanced education in art and design."

He described Diamond as ideally suited to lead OCAD through its next phase of transformation, poised as it is for another tremendous advance. Sara Diamond is an artistic director, educator, researcher, critic, video artist, television and new media producer/director and curator. She joins OCAD from the Banff Centre, where she is Director of Research and Artistic Director of Banff's New Media Institute. She is credited with establishing the Institute, generating world attention for Banff's programs and research initiatives and bringing recognition to new media as an area of serious artistic investigation.

Diamond has earned an international reputation as an artist whose installations and video works have been collected by the National Gallery of Canada, the Vancouver Art Gallery, the Museum of Modern Art in New York City and many international galleries, universities and colleges. In 1991 the National Gallery of Canada presented a retrospective of her work. Diamond will bring to OCAD the contrasting capabilities of a pragmatic administrator and a visionary artist. She is an institution builder who forges alignments within organizations, across diverse areas of practice and among collaborators at the international level.

Most important, she fully appreciates the fundamentals of studio practice and their intersection with academic knowledge and theory. In an interview on CBC Radio with Andy Barrie, Diamond explained: "One of the great gifts of art and design is that it really comes from making things, and making things that are articulate and powerful and sometimes controversial, like a new building.... One of the things I hope to do is...help to reinforce academic knowledge that integrates well with that way of working and knowing the world. In some ways, it's similar to what creative engineers do, when they physically make stuff, and then they analyze it and place it within a larger social context. When we look at the role of academic learning within an art college, we have to be very careful not to destroy the fundamental base and power of artistic expression and making."

Teaching and learning at the post-secondary level have been a large part of Diamond's career for more than 20 years. Diamond holds a BA (Honours) in Communications and a BA (Honours) in History from Simon Fraser University. She is currently completing her PhD at the University of the Arts London's SmartLab Centre, where her research focuses on the topic Online Environments as Creative Collaboration Spaces. She has taught at the Emily Carr Institute, the California Institute for the Arts, Capilano College and the

University of California in Los Angeles, where she holds an appointment as Adjunct Professor in the Design/Media program. On accepting the position of President, Diamond commented: "I am delighted to have an opportunity to head this venerable institution of creative practice. OCAD combines the strengths of studio practice, critical thought and real-world engagement. I hope to work with the OCAD community to shape a truly inspirational learning, research and graduate-studies environment. If I can, in any way, touch the hearts and minds of students and inspire them to achieve great heights ... that would be the touchstone for my tenure at OCAD."

OPPOSITE PAGE  
PRESIDENT  
RON SHUEBROOK  
PHOTO BY  
GEORGE WHITESIDE

OPPOSITE PAGE, RIGHT  
THE BANFF CENTRE  
PHOTO BY  
SCOTT ROWED

BELOW  
INCOMING PRESIDENT  
SARA DIAMOND  
PHOTOS BY  
TOM SANDLER

**PG3**



## BIG IDEAS AT THE CORE OF NEW LIBERAL STUDIES

Since degree programs were first launched in 2003 at OCAD, faculty have been refining and developing the OCAD curriculum. In pursuit of further enrichment, the Faculty of Liberal Studies is about to adopt an entirely new approach to first-year liberal studies. This coming fall, it will undertake a pilot program that integrates three courses into one "super course" worth 1.5 credits.

According to Kathryn Shailer, Dean of the Faculty of Liberal Studies, the traditional university introduction to fine arts is not adequate for OCAD. "Our students are already motivated to become immersed in the world of visual arts. A simple survey of the art canon is not broad or deep enough, given the level of knowledge and critical-thinking and writing skills that our students need."



LS One, the program's working title, is inspired by approaches to teaching and learning at select universities across Canada, notably the legendary Arts One program at the University of British Columbia. This multi-disciplinary program gives students a broad introduction to visual culture, humanities and one of three options: literature, social science and natural science. It aims to involve students with the most influential ideas and images that have emerged throughout human history and, through this involvement, to develop their communications and analytical skills. Each course will take a thematic approach with students choosing a theme from four or five options.

"The themes will provide the coherence and make the material come alive," says Shailer. Possible themes include Constructions of Self; Self, Identity and Society; Reason and Passion; Individualism and Community. "There isn't a student in first-year art or design, for example, who isn't concerned about representation and the self. The themes give students the opportunity to select a way into the material that has a direct connection to their own interests and studio work."

LS One will engage the student, not just because of its fresh approach to the material, but also because it will provide more direct contact with faculty. Each week, a student will attend one two-hour lecture with 150 fellow students, two one-hour seminars with 30 students and one one-hour tutorial with six students. The seminar and tutorial are taught by the same faculty member, and the lecture rotates among members

of a five-person faculty team. LS One will also be supported by workshops in research and writing skills.

Shailer explains that in most universities, students are far removed from the faculty teaching liberal studies classes. LS One is structured to immerse students more quickly in the learning environment at OCAD, while making them better acquainted with their faculty and a core group of classmates.

"We think this will become a real distinguishing feature of OCAD and a key selling point for students. First-year studies can be extremely alienating, especially the mandatory liberal studies component, and this program gives students an opportunity to be a part of a smaller program ... and to engage with material they will find immediately relevant both personally, and in their art and design work."

## ON CAMPUS

ABOVE  
KATHRYN SHAILER  
DEAN, FACULTY OF  
LIBERAL STUDIES  
PHOTO BY  
BRENT EVERETT JAMES

BELOW  
THE "RED WALL"  
AT THE 2004  
WHODUNIT?  
FUNDRAISER.  
PHOTO BY  
TOM SANDLER

RON SHUEBROOK; MARTHA DICBY BOYLE, CHAIR OF  
WHODUNIT? PREVIEW EVENING; AND GILLES  
OULLETTE, PRESIDENT AND CHIEF EXECUTIVE  
OFFICER PRIVATE CLIENT GROUP, BMO FINANCIAL  
GROUP.  
PHOTO BY TOM SANDLER

# EXHIBITIONS AND EVENTS



## WHODUNIT?

The College's signature fundraiser was back with a bang in 2004. From the Preview Evening to the three-day Public Preview and on to the close of the packed Public Sale, *Whodunit?* 2004 proved more popular than ever. As many as eighteen people camped out overnight, hoping to nab an original work of art from more than 750 pieces available.

Once again presented by BMO Financial Group, *Whodunit?* last year wowed the crowds and raised over \$100,000 for OCAD. Nada Ristich, BMO's Senior Manager, Corporate Donations, said, "*Whodunit?* has done it again! This year's event was better than ever. In addition to raising vital funds for the College, the *Whodunit?* OCAD *Mystery Art Sale* demonstrates just how important it is for art to be accessible to everyone. BMO is proud to be a continuing supporter of this wonderful event."

The Preview Evening auctions were a roaring success. The Blind and Silent Auctions gave guests the opportunity to bid on beautifully framed artworks, while the Art Experiences Auction offered amazing prizes, including a New York City/MoMa weekend; two breathtaking Edward Burtynsky

photographs framed by Gilder Picture Framing; a rare private tour of BMO's superb art collection; and a trip to the Niagara studio of visiting artist Reinhard Reitzenstein, followed by a gourmet dinner for four at Jackson-Triggs winery.

Brian Francis, Promotions Manager at *NOW Magazine*, said "*Whodunit?* is a lot of fun and clearly a popular annual fundraiser in Toronto. *NOW Magazine* is proud to again be associated with this great event."

Melissa Morris, Promotions Director at 97.3 EZ Rock, said, "We received excellent feedback for this event. Our listeners were really interested in being able to attend *Whodunit?* and choose a piece of art."



We thank BMO Financial Group for their generous support as well as the following who made this event a success: à la Carte, Burry Sign Studio Inc., *Canadian Art*, Chairman Mills, Colourgenics, Curry's Artists' Materials, 97.3 EZ Rock, Flash Reproductions, *The Globe and Mail*, Grassroots, Hewlett-Packard, Jackson-Triggs, Lorella Zanetti Photography, Newstalk 1010 CFRB, *NOW Magazine*, Roma Moulding, Soapbox Design Communications, Springfield Graphics, Steam Whistle Brewing, the Printing House, *Toronto Life*, Unisource Canada and Westbury National Show Systems. Thanks, too, to the many artists and designers who contributed their original pieces.

### NEW CREATIONS WITH THE TORONTO SYMPHONY

In March 2005, OCAD's Faculty of Art collaborated with the Toronto Symphony Orchestra (TSO) on a program of music and art entitled *New Creations Festival*. At the invitation of Peter Oundjian, Music Director of the TSO, a group of faculty, staff, and students from the Faculty of Art created site-specific installations. While independent of specific musical compositions, OCAD's work was provocative in the spirit of cutting-edge new music.

"Both the TSO and the Faculty of Art were enthusiastic about linking the worlds of contemporary music and art through the creative interplay of image, sound and movement," said Blake Fitzpatrick, Dean, Faculty of Art.

Incorporating a range of media that included photography, video, sound installations, image projections, performance and sculpture, the creative works were produced by faculty members Peter Sramek, Wendy Coburn and Wende Bartley with technician John Kuisma and students Christina Bourchard and Stephanie Comilang.

Peter Oundjian's vision is to build the *New Creations Festival* into an annual celebration of new music and contemporary art. He hopes that by presenting world and Canadian premières of the highest calibre, this event will become a prestigious sounding board for new works.

### DOORS OPEN AT OCAD

OCAD will once again participate in *Doors Open Toronto*. If you've missed other opportunities to see OCAD's renewed campus, visit us on Saturday, May 28, between 10 am to 4 pm. For more information, visit <[www.ocad.ca](http://www.ocad.ca)>.

### GO WEST

The Faculty of Art's annual three-day multimedia exhibition of juried selections of the best OCAD thesis work will appear in more than 20 downtown galleries in the Queen Street West neighbourhood. Part gallery crawl, part celebration, this exhibition provides an opportunity to view unique and inspired art, meet the creators and discuss the work of these rising stars. It will include sculpture/installation, photography, painting, integrated media, printmaking and material art and design. Film and video screenings will take place at the Gladstone Hotel (at Queen and Dufferin) on Sunday, April 24, at 7 pm. Gallery openings are planned for Friday, April 22, from 6 pm to 9 pm.

### BIG TALK: COMMUNITY AND CONVERSATIONS IN ART AND DESIGN EDUCATION

A two-day symposium (Friday, April 29, and Saturday, April 30, 2005) explores new directions in post-secondary art and design education. This broad-based forum of panel discussions and lectures will address issues of studio-based learning, critical pedagogy and curriculum development. Guest speakers include performance artist Charles Garoian, Director of the School of Visual Arts at Pennsylvania State University; and Iain Baxter, winner of the Governor General's Awards in Visual and Media Arts, and Professor Emeritus at the School of Visual Arts at the University of Windsor.

The symposium is open to scholars, designers and artists alike. No admission charge and no registration required. For more information, visit [www.ocad.ca](http://www.ocad.ca).

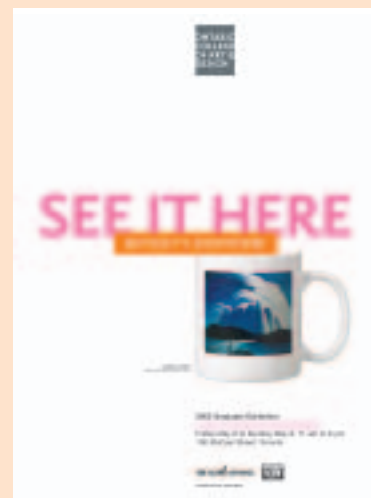


**ABOVE**  
CONVERTOR TRANSLATOR  
2004-2005  
JOHN KUISMA  
LIGHT, MIXED MEDIA AND  
CUSTOM ELECTRONICS.  
PHOTO BY SUVI KUISMA

PG5

### GRADUATE EXHIBITION

*See it Here, Before it's Everywhere* is the campaign theme of this year's graduate exhibition from May 6 to May 8, 2005. For 90 years, this OCAD tradition has featured the best new work of our emerging artists and designers. The advertising concept was created by a third-year advertising class under faculty member Robert Saxon. The creative team wanted it understood that the exhibition is the place to discover new and exciting work before these creations become the cultural icons of our collective memory, like so much artwork absorbed into popular culture. For more information, visit <[www.ocad.ca](http://www.ocad.ca)>.





# RON SHUEBROOK COMES FULL CIRCLE

BY TANYA ADÈLE KOEHNKE



After seven years of leadership, outgoing OCAD President Ron Shuebrook reflects on the personal and professional experiences that shaped him as an internationally known artist and educator.

PASSAGE AND FRAGMENTS  
2005  
6" X 4"

PRESIDENT RON SHUEBROOK  
PHOTO BY GEORGE WHITESIDE



"This job is the pinnacle of my life," he says. "It's been a calling and a privilege...." Under his auspices, OCAD has transformed itself from college to university. About his contributions, Shuebrook says, "I helped develop a credible degree program, the potential for graduate programs,... research and [an enriched] curriculum.... I love my relationships with students. I'm there for the textile artists, the performance artists and the advertising folks."

Shuebrook's most important early influences were his various elementary and high school teachers who saw beyond his "modest economic background" to his talent. In high school, Shuebrook won a scholarship to study at the Philadelphia College of Art. Among the many artists, art teachers and art administrators who assisted in his development are Francis Merritt, founding director of Haystack Mountain School of Crafts, and Myron Stout and Fritz Bultman at the Fine Arts Work Centre in Provincetown.

Shuebrook remembers gratefully the "artists...[who] helped me to get accepted into a very good grad school." He obtained his MFA in Studio Art from Kent State University, Ohio, in 1972, where he studied with the late Morton Grossman and visiting artists Leon Golub and R. B. Kitaj.

An abstract painter himself, Shuebrook is, however, uncomfortable with theoretical dictates. Commenting on his own practice as an artist, which he says "embodies my belief systems," he notes: "In my art, I embrace art-historical precedent and improvisation in much the same way that certain self-aware contemporary writers explore the resonance of verbal language, literary forms and textual metaphors. I pursue painting as a visual discipline that simultaneously carries with it a sense of cultural continuity and a belief in the immediacy of perceptual experience."

Shuebrook is eagerly anticipating a return to his home and studio in Blandford, Nova Scotia. "I intend to spend most of the sabbatical pursuing my studio practice," he says. "I expect to immerse myself in my painting...and in the extraordinary beauty of the surrounding landscape.... I also expect to renew my long friendships in Atlantic Canada....," where he and his family have had roots since 1973.

Before heading to the East Coast this summer, Shuebrook will rediscover the tranquil, yet challenging, environment of the Emma Lake Artists' Workshop in northern Saskatchewan. As a junior faculty member at the University of Saskatchewan (1972–1973), he taught undergraduate courses and helped co-ordinate the Department of Art's summer program at Emma Lake, arranging invitations for several visiting artists, including the late Greg Curnoe.



INDIAN ROAD MONKEY ROPE  
(ORANGE), 2005  
6' X 4'



INDIAN ROAD MONKEY ROPE  
(FEBRUARY), 2005  
6' X 4'

PG07

Shuebrook will come full circle in his career when he visits this “romanticized, sacred place from all those decades ago, not as an administrator but as an artist.” He notes: “My role with [co-leader and Saskatoon painter] Bob Christie will be to serve as a catalyst for the community of artists...pursuing their work together, but in accordance with their individual priorities. I will make my own paintings and drawings while seeking to lead and encourage informed discussion and debate among the participants.”

In view of the important artists and critics, such as Barnett Newman, Kenneth Noland, Frank Stella, Clement Greenberg and R.B. Kitaj, who have led past workshops at Emma Lake, Shuebrook finds the invitation to lead the workshop “deeply gratifying.”

During the year ahead, Shuebrook’s work will be seen in various exhibitions, including *Towards the Spiritual in Canadian Art* at the Varley Art Gallery in Unionville until July 31, 2005. One of Shuebrook’s wall-based constructions from the Donovan Collection at St. Michael’s College at the University of Toronto, is on display.

*Indefinite Space: Ron Shuebrook and Bruce Taylor* will run from April 23 to June 5, 2005, at Saint Mary’s University Art Gallery in Halifax. Anna-Marie Larsen organized this exhibition for the University of Waterloo Art Gallery.

On June 8, 2005, a solo exhibition of Shuebrook’s new acrylic paintings, watercolours and charcoal drawings will open at the Olga Korper Gallery in Toronto. Shuebrook says, “These abstractions continue a direction that seeks to evoke psychological and social meaning and to engage the viewer through the integration of

formal pictorial properties and structures with various materials and processes.”

The group exhibition *Spell*, from September 2 to November 6, 2005, at the Mendel Art Gallery in Saskatoon, will also feature Shuebrook’s new paintings. It is co-produced by the Mendel Art Gallery and the Robert McLaughlin Gallery in Oshawa, where it will run from November 25, 2005, to January 15, 2006. Shuebrook says, “This exhibition is conceived as a survey of recent abstraction and will include six artists from Western Canada [Eli Bornstein, Robert Christie, Clay Ellis, Marie Lannoo, Jonathan Forrest, and Laura St. Pierre] and six artists from Eastern Canada [Ron Shuebrook, Ric Evans, John Kissick, Jordan Broadworth, Elizabeth McIntosh, and Aleksandra Rdesk].”

Shuebrook expects further exhibition opportunities in Halifax and Boston. He will also continue to serve as Vice-President of the Royal Canadian Academy of Arts and as a Canadian advisor to the Triangle Artists’ Workshop, which is based in Brooklyn.

Looking ahead to a busy, stimulating year, Shuebrook remains “open to opportunities.” While continuing to give back to his communities, he will finally be able to take an extended and well-deserved period of time for his own life and work.

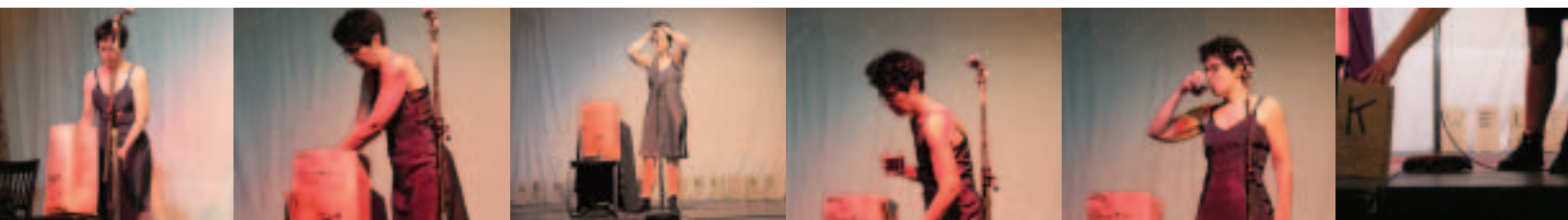
At its graduation ceremony on May 26, OCAD will award Ron Shuebrook an honorary doctorate in recognition of his long career dedicated to art education. Shuebrook has been instrumental in shaping numerous university programs across Canada and in bringing degree programs to OCAD.



# PICTURE THE PERFORMER

BY b. h. Yael





**OPPOSITE PAGE**  
**JOHANNA HOUSEHOLDER AND**  
**HER DAUGHTER, CARMEN.**  
 A RECONSTRUCTION  
 OF REMEMBRANCE DAY.  
 FALL 2004.  
 PHOTO BY  
 GEORGE WHITESIDE

**THIS PAGE, TOP TO**  
**BOTTOM**  
**TANYA MARS**  
 PURE VIRTUE, COVER,  
 T.O. MAGAZINE, 1986.  
 PHOTO BY  
 GEORGE WHITESIDE

**JOHANNA HOUSEHOLDER**  
 SERIES 01 TO 06 FROM  
 IN A DRUNKEN STUPOR,  
 THE GLADSTONE HOTEL,  
 DECEMBER 2003

**JOHANNA**  
**HOUSEHOLDER AND**  
**TANYA MARS**  
 PHOTO BY BRENT  
 EVERETT JAMES

**PAULETTE PHILLIPS**  
 FIND THE PERFORMER,  
 4 POSTERS, TORONTO, 1983.  
 PHOTO BY GEOFFREY SHEA

**PG9**



The moment I get *Caught in the Act*, I look at the pictures. They are vibrant, seductive and weighty. They are striking, iconic and complex. They provoke me to look at them, not only as documentation, but as images in their own right. Their visual significance points to the embodied moment of their conception, the real time and site of realization, and to the live art practice, little documented and reviewed, of performance art. For someone like myself who teaches contemporary art, this is a vital and long-needed text. And for you who are neither practitioners nor teachers, how many Canadian performance artists can you name off the top of your head—even if narrowed to OCAD's instructors and past students? >





**TOP ROW, LEFT**  
**THE CLICHETTES '81**  
THE CLICHETTES IN HALF-HUMAN,  
HALF-HEARTACHE, 1981,  
AT THE VANCOUVER EAST  
CULTURAL CENTRE.  
PHOTO BY DAVID COOPER

**TOP ROW, RIGHT**  
**LILLIAN ALLEN**  
PERFORMING IN MONTREAL, 1991.  
PHOTO, COURTESY OF THE ARTIST

**LOWER ROW, LEFT**  
**JOHANNA HOUSEHOLDER**  
AND HER DAUGHTER, CARMEN  
HOUSEHOLDER-PEDARI IN  
AMYGDALE AT IN.ATTENDANT  
NOW ZSA ZSA, 928 QUEEN ST. W.,  
AUGUST, 1997.  
VIDEO BY LOUISE LILIEFELDT

**LOWER ROW, RIGHT**  
**JOHANNA HOUSEHOLDER**  
AND b.h.YAEL  
**DECEMBER 31 2000**  
"DAVE" EMERGES FROM  
THE AIRLOCK.  
VIDEO, 2001

*Caught in the Act: An Anthology of Performance Art by Canadian Women* is the product of collaboration, as good performance can be, between Johanna Householder and Tanya Mars. Professor Householder is currently Interim Chair of Integrated Media at OCAD; Mars teaches at the University of Toronto. Both performance artists have far-reaching practices that embody decidedly feminist critiques and much humour; both have stepped into the breach, becoming editors and writers, having realized the dearth of materials and documentation on performance art. "When I first started teaching performance at OCA, it was one-third of a course," Householder laments. "And there were two books on performance art in Canada, both from the early 80s."

In the book Mars writes: "I asked myself, Why, despite Canada's very rich contemporary art activity, were our images absent from the existing literature?"

*Caught in the Act* includes six introductory and contextual essays and 34 focused texts on Canadian performance artists or collaborative groups. Though often placed in the context of transgression, extreme body art or sensationalist sensibilities, performance art is an expansive practice that encompasses very different forms, genres and possibilities. This is what has made it so attractive to the women profiled in the book and still makes it exhilarating today. There are not many rules. Though performance art is now coalescing into a disciplinary form, its attraction for many artists is that it really imposes very few restrictions. This freedom has resulted in a high quotient of interdisciplinary experimentation.

"When I first began, it was important to make the distinction between performance and theatre, and stand-up comedy," Householder notes. "And now the misperception is that it has become anyone who is 'acting up.' My own approach is to understand the body as material. The body, of course, also contains a mind."

The early body-based work and the happenings of the 50s and 60s were affected, and transformed by feminism, gay activism and identity politics. "These made huge incursions into converting performance art for their own purposes," says Householder. "Spoken material and narrative then became more important. Also of significance is the incorporation of media and the relationship between early video work, which was turned towards the body and the artist's self, and now the use of telematics, which is the body projected through space with new technologies." Cyberspace has provided another venue for performance art.

All these media, as well as durational work, dance/movement, spoken word, tableaux and many other strategies, have influenced Canadian women performance artists. The centrality of the body and the constant desire to produce a visuality embedded in reality or time may be the only common element to performance's many practices.

As much as performance is increasingly being recognized as a disciplinary arts practice, its underlying political nature seeks to break down any ideas around disciplinarity, as well as challenge the notion that art is only worthwhile as a commodified object or outcome. "Performance art has an economic imperative," says Householder. It promotes the notion that the art experience is something that can be shared (no admission necessary), often leading to socially engaged and socially interactive works.



# JOHANNA HOUSEHOLDER

Johanna Householder has given performances and produced other artwork in Canada since the late 1970s. Inspired at Oberlin College by Yvonne Rainer and the Judson Church movement, she went to the London School of Contemporary Dance and Toronto's York University, then a hotbed of new music and new dance.

Householder was part of the "independent choreographers" revolution, fostered in the 1980s at 15 Dance Lab, the Music Gallery and A Space, as dancers left the restrictions of choreography for performance. With Louise Garfield and Janice Hladki, Householder became notorious as part of the satirical feminist performance ensemble the Clichettes, who were seen across Canada and in the U.S. in a diverse range of circumstances throughout the 1980s. She also maintained her own, often collaborative performance practice.

Householder began teaching Intermedia at OCAD in 1988 and ever since has taught Performance Art, among other subjects. She was chair of the New Media program and founding chair of the Integrated Media Program from 1990 to 1996. Active in performance art networks and a founder of the *7a\*11d International Festival of Performance Art*, a biennale held in Toronto, she has brought many international artists to the festival and to OCAD. She is keenly interested in the histories of performance, current live-art practices and the effect of performance on contemporary art and new media.

Householder's most recent works include a series of performative collaborations with her daughter, Carmen, on the transmission of affect. Her video work *Approximations*, in collaboration with b.h. Yael, has been collected several times and screened internationally, and her photographic interventions have also been exhibited and collected. Her work is represented in *Prêt à Porter / Take Out: Performance Recipes for Public Space* (La Centrale, Montreal, 2004), edited by Christine Redfern. Householder writes and speaks on performance and new media whenever she can.

ABOVE  
JOHANNA HOUSEHOLDER  
PHOTO BY BRENT EVERETT JAMES

PGII

At OCAD, performance is introduced in the first-year course Time-Based Media and is also offered through courses in Integrated Media. This year, for the first time, OCAD also has a liberal studies course, Performance and Performativity. The growth in interest reflects the burgeoning of performance studies in the academy, a proliferation of courses informed by theory, specifically gender studies and cultural studies. Householder traces this development: "Particularly the work of Judith Butler, as she would have been one of the first to theorize. She identified that gender is performed and then, by extension, if gender is performed, what isn't? What is it that we do that is not performed?" The field of cultural studies, also, considers culture and other social interactions as performative, as enacted and sometimes even as masquerade.

Performance at the College has a long history, often incorporated and encouraged by many instructors in the past, including Nobuo Kubota, Lisa Steele, Udo Kasametes, Suzy Lake, Nora Hutchinson, Colin Campbell and Paul Dempsey, to name a few. If the list of artists, students and writers reflected in *Caught in the Act*, does anything, it attests to the fact that OCAD is inextricably linked with performance art in Canada. Of course, the book is a broad survey of work from Vancouver to Montreal and Halifax as well, but the frame of OCAD also provides a focus: All currently professors, Paulette Phillips, Lillian Allen and Johanna Householder each has her own profile in the book, as does Rebecca Belmore, who studied at the College. Past and current instructors Ian Carr-Harris, Dot Tuer and Barbara Fischer are also among the contributors and writers. Of course, we can now look forward to a second volume of *Caught in the Act*, as a fresh generation of artists has further

transformed and mined the parameters of live art practice. I could list a whole new set of performance artists who have been working in the last 15 years and contributing to the continued vibrancy of interdisciplinary performance art. Many of this generation are OCAD graduates.

Performance is always vulnerable to the erasure of history, as it is an ephemeral medium. Once a performance has happened, there is little evidence of its materiality, of the body that has acted and been acted upon; it disappears into the past. Its documentation is often flimsy, and it can be interpreted and theorized about without evidence, as the art itself doesn't exist anymore. Providing a document of such work by Canadian women artists, giving a context for that work and preserving some sense of the historical moments in which it has occurred is the wonderful and vital contribution of *Caught in the Act*.

b.h. Yael is Professor and Chair of Integrated Media at OCAD. She is a video and installation artist and sometime collaborator with Johanna Householder on a series of videos titled *Approximations*. Yael's most recent video installation, *the fear series*, will be at Harbourfront York Quay Gallery until May 15, 2005, as part of the "Images Festival of Independent Film and Video."



# WANTED: PATRONS WITH PURPOSE

OCAD's pre-eminent position in Canadian visual culture is unquestionable. For nearly 129 years, the country's most significant names in art and design have been linked with the College, either as graduates or faculty. Of Canada's four specialized universities of art and design, OCAD is the largest and most distinguished. But to continue leading the way, OCAD's resources must grow.

The IDEAS NEED SPACE campaign still needs to raise \$4 million. It can do so with the help of patrons who make it their mission to ensure that

our legacy of fine arts is a living force for the future, as Rosalie and Isadore Sharp have secured our heritage of design.

"Art is vitally important to our culture," says Blake Fitzpatrick, Dean, Faculty of Art. Fitzpatrick explains that the potential for art's contribution to our future is enormous. Culture remains one of the few growth areas in a knowledge-based economy, and OCAD graduates will be the cultural producers and generators of a creative revolution that is taking place. "Yet, for OCAD to be an important player in research and exploration in the new media of 21st-century expression," he says, "it needs substantial resources."

A patron who makes a major naming gift to the Centre for Art—which encompasses the entire ground-level building at 100 McCaul

Street—would be associated with an art program moving forward with graduate studies, research and education in teaching. Fitzpatrick adds, "Special patrons would bring invaluable profile to art education at OCAD, and their name would be associated with pioneering new work in Canadian art."

A naming gift would also serve to enhance the physical attributes of the Centre for Art, although the overall facility has already benefited from expansion and upgrades. A gift would allow for further, much-needed improvements such as aesthetic enhancements to the exterior and new, energy-efficient windows to lower heating costs. Such a significant gift would be recognized on a large building sign displayed on the front exterior wall of 100 McCaul Street, opposite the signage for the Sharp Centre for Design.

## LEGS NAMED IN HONOUR OF \$25,000 DONATIONS

Anonymous  
Martha and George Butterfield  
Francine and Brian Chu  
DDB Canada/Frank Palmer  
Martha Durdin and Tony Caldwell  
Nancy Lang and Roger Martin  
James and Jane Amys McMyn  
Honor and Michael de Pencier  
Janet and Michael Scott  
Jim Meekison and Carolyn Keystone

## HIGHLIGHTS OF RECENT GIFTS AND PLEDGES

George E. Boake and Family	\$100,000
GMF Flexo Prepress Inc.	\$ 50,000
Krug Inc.	\$ 31,500
Anonymous	\$ 25,000
DDB Canada/Frank Palmer	\$ 25,000
Gee Jeffery & Partners Inc.	\$ 25,000
Tony and Helen Graham	\$ 25,000
Grip Limited	\$ 25,000
Torys LLP	\$ 25,000
ZiG Inc.	\$ 25,000
Whirlpool Canada Inc.	\$ 20,000

## THERE'S STILL TIME...

to make an important  
contribution to the future of  
art and design.

Call Sarah Eyton,  
Director, IDEAS NEED  
SPACE campaign.  
416-977-6000, ext. 486



# IDEAS NEED SPACE

Many areas and programs, in both art and design, would benefit from patronage great and small. In addition to the **Sharp Centre for Design**, we can boast of a number of important spaces already named in recognition of major gifts to the IDEAS NEED SPACE campaign: **Butterfield Park, Beal Research Centre, Jane and Peter Dalglish Drawing & Painting Centre, Joubin-Selig Material Art & Design Centre** and the **Michael and Honor de Pencier Centre for Liberal Studies**, as well as many studios and gathering spaces throughout the College, such as the recently named **George Boake Drawing & Painting Thesis Studio, Keith Muller Open Studio** and the **Elizabeth and Goulding Lambert Lounge**.

Spaces can be named in recognition of corporate or private donations, in memory of a loved one or in

honour of someone, as is the case with the **Franklin Carmichael Student Lounge**, which was named by the Barford Foundation as a tribute to the Group of Seven member and former Head of Graphic Design and Commercial Art at the College in the 1930s and 1940s.

There are several of areas that OCAD would be honoured to name in recognition of donor support:

- The **Centre for Art**, which encompasses most of the College's ground-level building at 100 McCaul Street. The 172,000-sq.-ft. facility, linked to the Sharp Centre for Design by a 13-storey central core, houses six fine arts programs, the Faculty of Liberal Studies and important College-wide facilities such as the Professional Gallery, the Great Hall and the multimedia auditorium.

- The **Great Hall**, our primary gathering space and hub of campus activity. Adjacent to the main entrance of 100 McCaul Street, this grand three-storey hall overlooks Grange Park.
- The **Professional Gallery**, an essential facility for artists and designers. The new gallery will provide opportunities for curated exhibitions of work by members of the OCAD community, as well as nationally significant artists and designers.
- The **Photography Centre**, home of a nationally pre-eminent photography program. The Centre provides a unique educational experience that enables students to develop technical skills and a critical understanding of photography and photo-based art practice.

- The **Communication & Design Centre**, encompassing studios for the Advertising, Graphic Design and Illustration programs. The Centre offers students a much-expanded learning environment on Level 6, featuring many new technological enhancements.

These and other facilities and spaces on the campus still await the support of major gifts to fulfill their essential role within our vision for OCAD.



# CAMPAIGN COUNTDOWN

OCAD, 100 McCaul Street.  
Photo by Tom Arban

PGI3

## HIGHLIGHTS OF RECENTLY INCREASED GIFTS AND PLEDGES

Jim Meekison & Carolyn Keystone	\$25,000 (total \$125,000)
Gretchen & Donald Ross	\$17,000 (total \$104,000)
Publicis Canada Inc.	\$10,000 (total \$35,000)
Y & R	\$10,000 (total \$35,000)
Robert and Kathleen Rueter	\$ 5,000 (total \$10,000)

## IN-KIND GIFTS

Adobe Systems Inc.	software
Benjamin Moore & Co. Ltd.	paint
Blackstock Leather	magnetic wall-tile system
Egan Visual & TeamBoard Inc.	whiteboards
Epson Canada Ltd.	equipment
Haworth Ltd.	furniture
Interface Systems (Canada) Inc.	carpet tiles
Keilhauer	furniture
Krug Inc.	furniture
KSI Sign Systems Inc.	signs
Nienkämper	furniture
Teknion Corporation	furniture
Wenger Corporation	retractable racked seating
Whirlpool Canada Inc.	appliances

## SERVICES

Designed Products	design services
Gottschalk + Ash International	design services
Hambly & Woolley Inc.	design services
Lowe Roche	creative services
Lowe RMP	creative/design services



## A SHOWCASE FOR IN-KIND DONORS

The equipment and facilities needed to support a contemporary art and design curriculum are more complex than ever. Classrooms need to be “smart” with connections to the Internet and sophisticated projection equipment. Time-based or digital media work requires costly technology. Furnishings ought to enhance a professional and creative physical environment to showcase good design. As well, by attracting room rentals, well-equipped and furnished spaces can generate revenue that provides valuable relief for the College’s operating budget.

Luckily, for OCAD, many businesses, both large and small, have

found donating in-kind gifts is an easy way to support the IDEAS NEED SPACE campaign. Besides meeting the College’s needs, the business also receives a charitable receipt for the sale value of the benefit.

“In-kind gifts have been critical to the success of our expansion project,” comments Peter Caldwell, Vice-President, Administration, and Chair of the SuperBuild Project Steering Committee. “They have already amounted to approximately \$1 million in expenditures that the College would otherwise have had to make or, in many cases, simply do without. We’ve been very fortunate not only to meet many of our furniture and equipment needs through donations, but also to receive some gifts that are truly state-of-the-art. And where better to showcase the best of technology and design than at Canada’s premier art and design university? We’re tremendously grateful to our in-kind donors.”

A quick tour of the new OCAD campus highlights the impact of these in-kind donations.

The Rosalie Sharp Pavilion, OCAD’s administrative building at 115 McCaul Street, glories in the largest in-kind gift yet made to the College. Three entire floors of office suites were furnished through a donation of \$500,000 worth of office furniture and systems by Teknion Corporation.

At 100 McCaul Street, Level 1, the Lambert Lounge, named after Liz and Goulding Lambert for their campaign contribution, is in a prime location by the auditorium, and opens to Butterfield Park. This area will be transformed into an elegant reception and celebration space through a gift from Blackstock Leather and furniture donated by Haworth Ltd.. The lounge is a perfect showcase for Blackstock’s magnetic leather wall system, which won an award at the Canadian Interiors 2004 Best in Canada

Annual Design Competition, and for the Haworth lounge furniture, which is stylish and comfortable, yet durable enough for OCAD’s active environment.



One floor above, on Level 2, is OCAD’s principal conference room, generously furnished by Nienkämper, which also donated conference tables for critique/presentation rooms in the Sharp Centre. Eight custom-designed modular tables in the conference room are surrounded by 50 stylish executive and side chairs, a credenza and a lectern. These gifts

BELOW  
GEOFFREY ROCHE,  
CREATIVE DIRECTOR,  
LOWE ROCHE

ABOVE  
NIENKÄMPER MEETING ROOM  
PHOTO BY TOM ARBAN

## A CAMPAIGN THEY CAN'T NOT SUPPORT...

No one understands the importance of investing in creative people better than the heads of advertising, design and communications firms. After all, these firms achieve their competitive edge through the creative thinking of their artists, writers and directors.

This fact may explain why the advertising and communications industry has outstripped all others in industry support for OCAD’s IDEAS NEED SPACE campaign. OCAD is tremendously grateful that 19 firms, to date, have made significant contributions.

At the end of every school year, OCAD finds itself an important hiring ground for advertising and design firms. According to Steve Quinlan, Assistant Dean, Faculty of Design, “It’s well known that our unique program turns out highly skilled art directors.” As a result, many of our graduates have been hired by top firms and have progressed to senior



positions. Quinlan says that these firms have “a vested interest in OCAD’s future success: as our programs prosper, so will they.”

Another explanation might be the vision and drive of well-known advertising executive Geoffrey Roche. Roche is an alumnus of OCAD and has been working hard to enlist support for the campaign from his industry colleagues. “He has been like a bull – charging forward and not taking no for an answer!” quips Allan Gee, Principal of Gee Geoffrey & Partners and sponsor of a Critique/Presentation

Room. Dom Carusso, while on OCAD’s Board of Governors, was also instrumental early in the campaign in securing communications and design firms as donors.

In Roche’s view, the agencies “simply CAN’T not do this.”

“It’s a great cause,” he says. “People don’t appreciate how much of an impact creative thinking has, and will continue to have, on their environment: from the design of the chair, the fabric on the wall, to houses we live in, streets we drive on, our cars, the glasses we drink from, to the logos on our coffee mugs... And in Canada, almost everything we touch and feel has in some way been influenced by the College.”

Roche emphasizes, “It’s not about photography or advertising or design or any one program, but it’s everything to do with all of these things together.”

### DONORS IN ADVERTISING, DESIGN & COMMUNICATIONS

BBDO  
DDB Canada  
Cossette Communications Ltd.  
Envoy Communications Group  
Foote Cone & Belding Canada  
Gee Jeffrey & Partners Inc.  
Gorrie Marketing Services  
Gottschalk + Ash International  
Grip Limited  
Hambly & Woolley Inc.  
john st.  
Leo Burnett Company Ltd.  
Lowe Roche  
Maclaren McCann Advertising  
Ogilvy & Mather  
Publicis  
J. Walter Thompson  
Y & R  
ZiG Inc.



make the room, named in Nienkämper's honour, a good venue for receptions and other internal or external events.

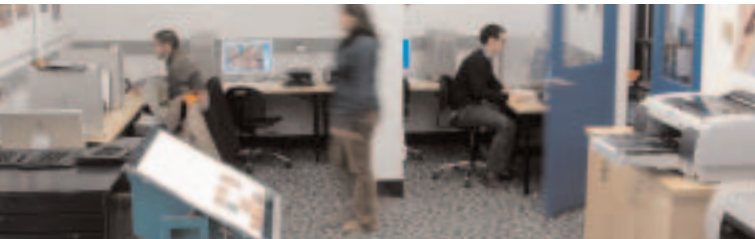
Deluxe appliances donated by Whirlpool Canada Inc. outfit the servery by the Nienkämper meeting room, as well as the bar area connected to the Lambert Lounge, ensuring that these facilities can accommodate professionally-run hospitality events.



On Level 4, digital imaging is now more thoroughly integrated with traditional photography processes,

thanks to equipment donated by Epson Canada Ltd. The new Epson Imaging Lab has seven new scanners, two large-format inkjet printers and other equipment. Students creating high-quality scans from film or prints can output them as images up to mural size. Epson also equipped the Academic Computer Centre on Level 3 and the Grip Ltd. Media Documentation Centre on Level 6.

On Level 5, a Liberal Studies classroom will be fitted with one of two new Egan TeamBoards, donated by Egan Visual. These state-of-the-art boards connect directly to computers, making them ideal for lectures using visual images.



The elegant meeting room on Level 6, overlooking Grange Park, features the Krug Virtu furniture line. The conference table, chairs, wardrobes and a hospitality trolley will allow the space to offer an inspiring and professional setting for meetings of internal or external groups.

Also on Level 6 is one of two new computer labs outfitted with world-leading imaging and design software by Adobe. Special student rates and a donation of Adobe Creative Suite and Adobe Video Collection have "helped to level the playing field," says Steve Quinlan, Assistant Dean, Faculty of Design. All students now have access to the best software tools available.

The benefits of donated services are no less appreciated. Gottschalk+ Ash International has provided design services for the new donor-recognition wall near the entrance to the Great Hall on Level 2; Hambly & Woolley Inc. donated its design services for the exterior-signage program; and KSI Sign Systems donated 25 percent of fabrication and installation costs for new campus signage. Lowe Roche has donated creative services for campaign promotions.

Businesses can contribute to OCAD in countless ways through in-kind donations. Especially high on our wish list are furnishings for student lounges and other prominent spaces.

LEFT  
MACLAREN McCANN  
CRITIQUE/PRESENTATION ROOM  
PHOTO BY TOM ARBAN

ABOVE  
EPSON IMAGING LAB  
PHOTO BY ANGELA DEL BUONO

PGI5

He believes the campaign is about "effecting change...to make a creative hot bed for this country" at OCAD.

Roche's hope is that one day people around the world will say, "Look at all the amazing [creative] people coming out of Canada," and will note that their natural gifts were honed at OCAD.

Another factor keeping Roche hot on the campaign trail is his own personal success hiring OCAD graduates. "Look who the College has been responsible for inspiring and bringing forward. We hired an amazing woman, Karen Larmour. She was top of your advertising class last year, and she's just recently been a key driver of the launch of our Virign Mobile campaign. [This new creative generation] is where the future is."

# THE NIGHT OF THE UNBORING

**JUNE 9:  
ONE BOLD BUILDING,  
TEN EXTRAORDINARY EXPERIENCES,  
ONE UNFORGETTABLE PARTY**

OCAD marks the finale of its campus renewal project with a blast of creative energy to lift us to a new beginning. Join us for an unforgettable evening, as we launch the "new OCAD" to the art and design community with a welcome from Sara Diamond, the College's incoming President.

Enjoy an evening of eclectic music, live video mixing, performance art and a live auction of 10 extraordinary experiences with some of the most influential artists and designers of our time. Dancing and entertainment will follow the live auction.

7 pm to 9 pm: ambient groove, exotic drinks and chow, and an extraordinary live auction

9 pm onwards: dancing into the wee hours of the morning

Ticket Price: \$150 for cocktail reception, auction and dance. \$35 for dance only.

All proceeds from the event will go towards the IDEAS NEED SPACE campaign.

Visit [www.ocad.ca](http://www.ocad.ca) for more information or call (416) 977-6000, ext. 1234.

## BELMORE AT THE VENICE BIENNALE

Former OCAD student and multi-disciplinary Anishinabekwe artist Rebecca Belmore has been selected to represent Canada at the 2005 Venice Biennale, the world's oldest and most prestigious venue for international contemporary art. Belmore, who was chosen at a nationwide competition, will be the first Aboriginal woman to exhibit in the 51 years of the Biennale. "I was surprised and thrilled to receive this prestigious honour to represent Canada," Belmore says.



Belmore works in sculpture, performance art, installation and video, with a history of exhibitions and performances across Canada, in the United States, Mexico, Cuba and Australia. Although she began her career in performance art, her sculptures, videos and photography are considered equally significant.

As a student at OCAD in the late 1980s, Belmore studied in the experimental art program. Moving from a small community in north-western Ontario to an urban environment was a "huge education," according to Belmore. Exposure to different cultural experiences and students from all over the world greatly influenced her early development as an artist. During this period, she established the basis for her distinctive approach to performance through her character, High Tech Teepee Trauma Mama.

Drawing on her Aboriginal heritage, Belmore creates narratives that address issues of place, history and identity. Her work confronts challenges for First Nations people such as cultural identity, displacement, racism, colonialism and environmental degradation. Using simple actions and material objects, her performances and installations communicate powerful ideas and leave her audience with ineradicable images.

## ALUMNI NOTES

ABOVE  
REBECCA BELMORE  
PHOTO BY  
JAY THOMPSON

BELOW, LEFT  
OLEXANDER WLASENKO  
DINNER TABLE 2004.  
PIGMENT ON PAPER  
121.9 cm X 182.8 cm

BELOW  
DIONNE SIMPSON  
PHOTO BY ERIN RILEY



### OCAD ALUMNI FEATURED

Three OCAD alumni were featured in the *Best of 2004* exhibition, which showcased award winners from Toronto Outdoor Art Exhibition last year.

Along with 17 other award winners, Shauna Born (Drawing & Painting, '04), Scott Griffin (Drawing & Painting, '97) and Olexander Wlasenko (Drawing & Painting, '95) displayed their work at the First Canadian Place Gallery in an exhibit of some of the most exciting contemporary art and craft produced today.

The 44th annual Toronto Outdoor Art Exhibition takes place July 8, 9 and 10, 2005, at Nathan Phillips Square in front of Toronto City Hall.



### WINS AND SHORT LISTINGS

Dionne Simpson (Fine Art, '00) was awarded the top prize in the 2004 RBC Investments Canadian Painting Competition in November 2004. Her work, entitled *Urban e\_Scape 13*, won the \$10,000 prize and was showcased with the finalists at the Museum of Contemporary Canadian Art (MOCCA).

Simpson has been practicing full-time as an artist since she graduated in 2000. She exhibits both nationally and internationally, applying for grants and competitions and volunteering as an art instructor at Baycrest Elementary School.

As the winner of this year's competition, Simpson's work will become part of the RBC Canadian art collection, where it will hang alongside works by such renowned artists as Jane Ash Poitras, Emily Carr, Alex Colville, Christopher Pratt and Jean-Paul Riopelle.

OCAD alumni Shaan Syed (Drawing and Painting, '00) and OCAD faculty member Alexander Irving were among the 15 national finalists short-listed in the competition. Their work was also shown at the MOCCA exhibition.



In the *Indian Factory* performance in 2000, for example, plaster-soaked jackets slowly solidifying represent the freezing deaths of five Aboriginal men. In the installation *Wild—for House Guests: Seven Artists in the Grange*, a bedcover of braided hair and fur becomes a metaphor for colonialism and comforts enjoyed at the cost of indigenous peoples.

From March 5 to April 30, the Pari Nadimi Gallery features *The Capture of Mary March*, a major solo exhibition of installation and photographic work. Here, Belmore explores the idea of being a captive in one's own country through the 1819 narrative of the Beothuk woman, named Mary March by her English captors. This work, inspired by the phrase "taking by violence and force," uses fire as a central image and wood with heavy chains as a core material, and photographic paper has been replaced with canvas.

How will Belmore's powerful language of image and action, which is often site-specific, connect with the international audience of Venice? Without revealing too much, Belmore says that her work will not be as overt, although her theme of water may speak to the place. Her video installation will present ideas of the First Nations through the tactic of using her own body. Asked whether she feels an international audience might pose new communication challenges, Belmore replies, "I won't know what this means [for the work] until I am there."

**At its graduation ceremony on May 26, OCAD will confer an honorary doctorate on Rebecca Belmore in recognition of her extraordinary artistic career.**

**ABOVE**  
**REBECCA BELMORE**  
WHITE THREAD, 2003  
INK-JET PRINT ON WATER-  
COLOUR PAPER.  
PHOTO BY DONNA H.  
HAGERMAN

**BELOW**  
**RIRKRIT TIRAVANIJA**  
UNTITLED 2002 (HE PROMISED),  
CHROME AND STAINLESS STEEL  
APPROX. 3m X 12 m X 6 m  
SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK  
INSTALLATION VIEW, VIENNA SECESSION  
IMAGE ,COURTESY GAVIN BROWN'S ENTERPRISE,  
NEW YORK

**PGI7**



## 2004 HUGO BOSS AWARD WINNER

Rirkrit Tiravanija (Experimental Arts, '84) was awarded the 2004 biennial Hugo Boss prize, administered by the Solomon R. Guggenheim Foundation. Juried by an illustrious international panel of museum directors, curators and critics, the prize is given to an artist whose work represents a significant development in contemporary art.

Selected from a group of seven short-listed artists, Tiravanija was awarded \$50,000, along with a 2005 spring exhibition of his work at the Guggenheim Museum in New York.

According to the jury, "Rirkrit Tiravanija emerged as a key figure during the 1990s, introducing a new paradigm of interactivity that has redefined the direction of much recent contemporary art. Global in outlook, yet local in practice, his works translate from culture to culture with remarkable ease,

welcoming the regional traditions brought to the work by the context in which it is presented. We found this sense of intercultural exchange to be a critical component of Tiravanija's practice and one of the defining criteria for awarding him the 2004 Hugo Boss Prize."

Based in Berlin, New York and Bangkok, Tiravanija studied at OCAD, the Banff Centre, the School of the Art Institute of Chicago and the Whitney Independent Studies Program and the Whitney Museum of American Art in New York.

He has exhibited at museums and galleries worldwide, including at the Museum of Modern Art, Musée d'art moderne de la Ville de Paris and the Carnegie Museum of Art in Pittsburgh.



## TWO UNTITLED ARTS AWARDS FOR THE OCAD COMMUNITY

Two members of the OCAD community walked away with trophies from the 2004 Untitled Art Awards.

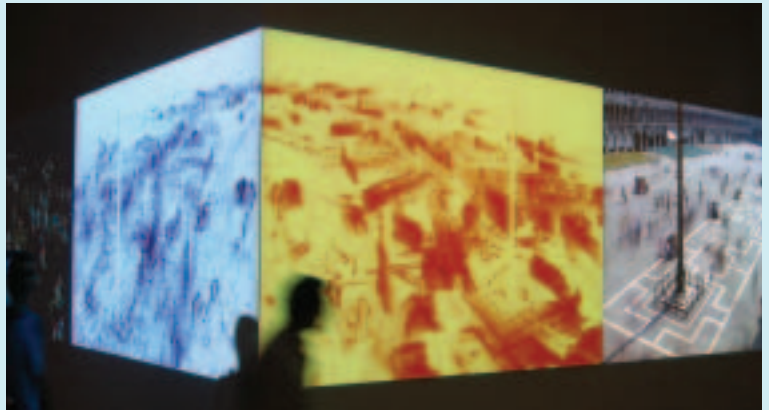
Best Solo Exhibition in a Public Gallery went to OCAD alumnus David Rokeby (Experimental Arts, '84), and the Emerging Curator Award to OCAD faculty member Jessica Wyman.

In its second year, the Untitled Art Awards celebrate and bring profile to Toronto-area artists, their work and the galleries that exhibit them.

## KUDOS TO PUGEN

Geoffrey Pugen (Integrated Media, '04) was recently invited as a finalist at the 2004 International Digital Art Awards. He is the recipient of a recently announced Ontario Arts Council (OAC) Artists' Film and Video grant worth \$25,000, and his video *Aerobia* was featured at scopeNewYork in March 2005.

Pugen's video *Utopics* was also featured in February 2005 at the International Media Art Festival in Berlin, Germany's most significant festival for art and the creative use of digital media. *Utopics* represents an idealistic world presented in the form of an infomercial. The work explores ways in which societal extremes, mass consumption and distorted lifestyles are shaping how our bodies will behave and look in the future. The narrative and visuals dissect the connections between myth and modification to invent a new, perfect body.



ABOVE, TOP  
GEOFFREY PUGEN  
*AEROBIA* I  
16" X 20"  
LAMBDA PRINT

ABOVE, BOTTOM  
DAVID ROKEBY  
*SEEN* (2002), INSTALLATION IN THE  
CANADIAN PAVILION AT THE VENICE  
ARCHITECTURAL BIENNALE.  
PHOTO BY DAVID ROKEBY

BELOW, LEFT  
RENATA MOHAMED  
*COOLIE GYAL*,  
VIDEO STILL  
COPYRIGHT 2005.  
AHMEBA IMAGES

# ALUMNI NOTES



## FROM THESIS TO SUCCESS

When Renata Mohamed, (Integrated Media, '04) completed her thesis project at OCAD, she had no idea that it would catch famed Canadian filmmaker Atom Egoyan's attention.

*Coolie Gyal*, Mohamed's seven-minute video and thesis project, is a coming-out story told through the letter that a daughter reads to her parents, expressing her expectations and fears in a heartfelt narrative.

*Coolie Gyal* has been shown locally and internationally at festivals in Portugal, U.S., and Belgium. This past January, it was featured as part of the South Asian Visual Arts Collective's film and video screening at Egoyan's new hot-spot lounge and screening room in Toronto, Camera Bar and Media Gallery.

Currently the Membership Co-ordinator at Liaison of Independent Filmmakers of Toronto (LIFT), Mohamed is working on an animated documentary that explores Caribbean ghost stories. This spring, *Coolie Gyal* will be seen at the London Lesbian and Gay Film Festival in England and the Images and ReelWorld festivals in Toronto.



## OLLA OCAD

In February 2005, the work of three OCAD alumni was showcased as part of ARCO '05 in Madrid. Oscar Camilo de las Flores (Printmaking, '97, '01), Michelle Bellemare and Edith Dakovic (Sculpture/Installation, '91) represented Canada at this contemporary arts fair.

ARCO highlights work from more than 250 distinguished international galleries, a variety of curatorial projects and an international symposium featuring leading academics, curators and art-world leaders. The fair draws 120,000 visitors annually over four days of events, conferences and social gatherings.

Within ARCO '05, the *New Territories* project was created to showcase artists 40 years of age or younger whose works explore thought-provoking new directions in contemporary art. Ten international curators selected about 40 galleries, including nine in Canada, to participate in this section of the fair. These Canadian galleries represented 27 artists active in a diverse range of media and thematic inquiry.

ABOVE  
MOCCA/ARCO  
PHOTO BY CAMILLA  
SINGH, COURTESY OF  
THE MUSEUM OF  
CONTEMPORARY  
CANADIAN ART

PG19

# THANKS TO ALL THOSE WHODUN?T

BMO FINANCIAL GROUP  
WAS PLEASED TO SUPPORT  
WHODUNIT? OCAD MYSTERY ART SALE

BMO  Financial Group



## NICK AND SHEILA PYE: 'BLURRING BETWEEN SUBJECT AND OBJECT' BY JESSICA GOLDMAN



For OCAD photography student Nick Pye, working part-time in AV Loans meant extra money and access to the equipment he needed for his art. But the job wasn't stress-free, for Sheila would come by to sign out equipment for her integrated media work. And Sheila?

"I had an enormous crush on Nick for about a year," says Sheila. "But we never really talked."

"I'd almost given up on her," says Nick. "I was too nervous to ask her out and I was simply waiting and waiting for something to happen."

The two finally met and talked at the opening of Art System, OCAD's student-union gallery. "We've been inseparable ever since," says Nick.

The Pyes, who were married in 2001, are personally and creatively collaborative. "The minute we started dating, we started working together," recalls Sheila. "I started to incorporate photography into my films and we moved forward, creating these huge projects built for two."

"We have an intense relationship," notes Nick. "We share intellectual ideas, ideas about creativity, about art, about life, and this strengthens the art we make and is the basis for our practice together."

The Pyes' film, video and photography projects explore themes of intimacy and emotional interdependence and gender significance. Over the past few years, their work has evolved from literal representations of these issues to an examination of self and the challenges of being a couple.





**OPPOSITE, ABOVE**  
NICHOLAS AND SHEILA PYE  
FAULTY LANDSCAPE II, 2004  
30" X 40" (1/3)  
CHROMOGENIC PRINT  
(FUJII CRYSTAL ARCHIVE PAPER).  
COURTESY OF ANGELL  
GALLERY

**ABOVE, LEFT**  
NICHOLAS AND SHEILA PYE  
LANGUAGE, 2005  
30" X 40"  
CHROMOGENIC PRINT  
(FUJII CRYSTAL ARCHIVE PAPER)

**ABOVE, RIGHT**  
NICHOLAS AND SHEILA PYE  
THE LOVERS II, 2004  
40" X 50"  
CHROMOGENIC PRINT  
(FUJII CRYSTAL ARCHIVE PAPER)

PG21

While the subject of their photographic and video work is often themselves, the Pyes in no way classify the result as portraiture. Instead, they see themselves as the starting point—the idea that drives the work, rather than the subject. “We appear in our own work to further the fictions that photographic and time-based works have imbedded within them as mediums,” said Sheila. “Blurring between subject and object is always present within our work. We are interested in representing ideas through the use of our bodies as models or vehicles for expression.”

The Pyes integrated film, video and photography projects have been exhibited in Toronto at Angell Gallery, Image Works, Gallery 44 and the First Canadian Place, and their 10-minute video *The Paper Wall* received the award for best experimental short at the 2004 Canadian Film Centre’s Worldwide Short Film Festival.

This past January the Pyes’ first New York exhibition enjoyed a highly successful launch at Sixtyseven Gallery in Chelsea. At the opening reception to view the Pyes’ work, a group of curators from the Guggenheim and the MoMa were excited by what they saw.

Last February the Pyes were invited to attend the 2005 Berlinale, a.k.a. Talent Campus. This all-expenses-paid week of workshops for selected young filmmakers runs in conjunction with the Berlin International Film Festival, the world’s largest cinematic event. During their stay, the Pyes participated in intensive workshops with other upcoming international film talents, as well as creative professionals from every area of the film industry.

Both Nick and Sheila partially credit their success to the education and creative experiences they enjoyed at OCAD. “Working with the guidance of professional artists while in school prepares you to get out into the real world,” says Nick. “At OCAD, students are encouraged to exhibit works and think about the realities of the contemporary art world.”

For Sheila, OCAD not only offered tools and preparation for a real art practice, it also offered new ideas. “The diversity of the education I received at OCAD opened up possibilities,” says Sheila. “I thought that I wanted to be a painter and I ended up making films and working in many other mediums.”

OCAD’s professors recognized the Pyes’ experimentation and collaboration with awards on graduation. Sheila received the George A. Reid Award, Photography Faculty Award and the Sir Edmund Walker Scholarship, and Nick graduated with the Nick H.L. Rous Award and Photography Faculty Award.

“Working in two separate areas of the College allowed them to develop individual visions that strengthened their unique partnership, creating a truly refreshing and challenging vision,” says April Hickox, Associate Professor and Chair of Photography. “I am pleased they are now being professionally recognized for their artistic oeuvre and talent.”

The Pyes are currently crafting a script for a feature film as well as working on photographic ideas, set designs and video projects that address the human condition, social codes and other cultural issues.

This coming fall, New York comes calling again when the Pyes take their work to Rare Gallery. Perhaps soon it won’t be the MoMa coming to see them, but rather going to the MoMa to see the Pyes! We wish Nick and Sheila Pye continued success.

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